

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

GUTTENBRUNN, Lorenz

Ludwig

Krems/Vienna 1750 – Frankfurt am Main

15.I.1819

Born in or near Vienna, he was taught by Martin Joachim Schmidt. He worked for the Esterházy family from 1770, and painted the portrait of Joseph Haydn holding a quill for which he is best known. In 1772 he was sent to Rome. He became a member of the Accademia in Florence, presenting his self-portrait to the Uffizi in 1782 as “painter to the Archduke of Austria”. He was in Turin from 1785 until 1787, when Felice de Sammartino recommended his small easel paintings in oil as superior to pastel in his poem to Gioseffina Borghese (*g.v.*); Sammartino also wrote an ode in praise of the Austrian artist. Carlo Felice de Savoia records in his diary for 13.X.1786 that “Le Roi a dit qu’on croyoit que le peintre Gotembrun étoit une femme”, although it unclear why. Some months later, on 9.II.1787, “Cet après-diner Gotenbrun a apporté un tableau de la Transfiguration qu’il a copié de celui de Raphaël; un portrait de M.me Burgheis [Borghese]...” On 13.VIII.1787 he returned with portraits of Mlle Bartolomei and the abbé Vasc, “seulement crayonnés”; this probably meant chalk rather than pastel. Later in 1787 he moved to Paris (hôtel du roi, place du Carousel), where, according to Pahin de La Blancherie, he advertised a new method for encaustic painting, and made portraits of the queen and the dauphin. Wille records the recent arrival of this “joli garçon” from Turin, 11.XI.1787, reporting that he had been a pupil of Mengs in Rome. Guttenbrunn went to London and exhibited at the Royal Academy from 1790 to 1793; he also arranged an exhibition of “ancient and modern pictures” at 4 Little Maddox Street, including his painting of Marie-Antoinette which attracted the attention of the *Morning herald*, 24.IV.1794. Thereafter he was in St Petersburg (1795, where Stanislaw August noted him in his *Mémoires secrets*, commenting in particular on his reduced scale full-lengths) and Moscow (1800), returning to western Europe in 1806 (Dresden); he was Rome in 1807 and in Frankfurt from 1817. He worked in many genres and media, including apparently some pastel portraits *pave* Sammartino.

Bibliography

Alexander 2021; Baudi di Vesme 1963–68, pp. 572f; Bénézit; Pahin de La Blancherie, *Nouvelles de la République des lettres et des arts*, IX/4, 1788; Petrucci 2010; Waterhouse 1981; *Revue univesrelle des arts*, XVI, 1862, p. 407; Wille 1857